

Voice of a New Nation

***for soprano and baritone soloists,
chorus, and orchestra***

by Lyle K. Neff

piano-vocal score

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VOICE OF A NEW NATION

I. The American People

Lyle Neff

Moderato J=ca. 112

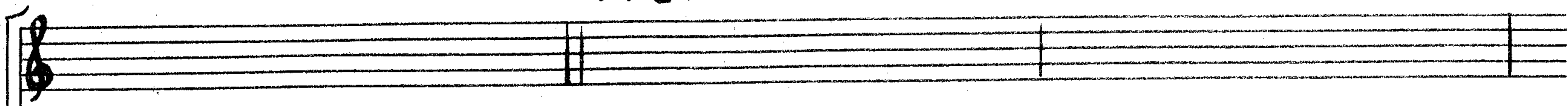
Score for Soprano, Alto, Tenor, Bass, and Piano.

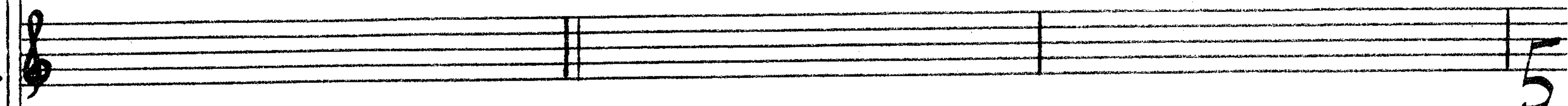
The score is written for Soprano, Alto, Tenor, Bass, and Piano. The tempo is Moderato, J=ca. 112. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

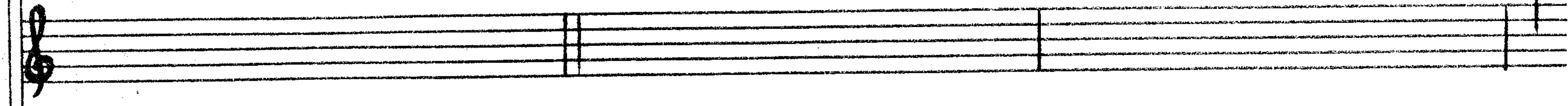
The Piano part includes dynamic markings: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also includes performance instructions: *cresc. poco* (crescendo poco) and *cresc. poco rit.* (crescendo poco ritardando).

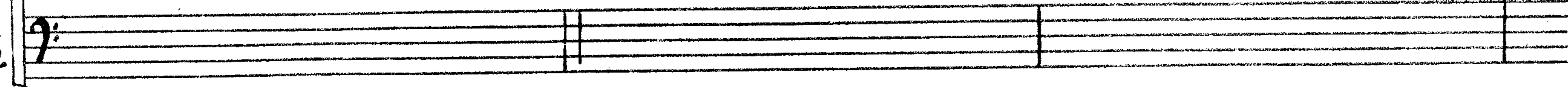
The score features various musical notations, including notes, rests, accidentals, and phrasing slurs. A rehearsal mark "10" is present in the Piano part.

Presto $\text{♩} = \text{ca. } 168-176$

S. 

A. 

T. 

B. 



S. 
We A-mer-i-cans are new peo-ple,

A. 
We A-mer-i-cans are new peo-ple,

T. 
We A-mer-i-cans are new peo-ple,

B. 
We A-mer-i-cans are new peo-ple,



20

S. *We A-mer-i-cans are new peo-ple,*

A. *We A-mer-i-cans are new peo-ple,*

T. *We A-mer-i-cans are new peo-ple,*

B. *We A-mer-i-cans are new peo-ple,*

S. *with new i-*

A. *with new i-*

T. *with new i-*

B. *with new i-*

8va

S. *deas and prin-ci-ples* *We A-mer-i-cans*

A. *deas and prin-ci-ples* *We A-mer-i-cans*

T. *deas and prin-ci-ples* *We A-mer-i-cans*

B. *deas and prin-ci-ples* *We A-mer-i-cans*

mf cresc. *8va*

S. *are new peo-ple with new i-*

A. *are new peo-ple with new i-*

T. *are new peo-ple with new i-*

B. *are new peo-ple with new i-*

30

S. *f* *cresc.* *ff*
deas and prin-ci-ples, We A - mer - i - cans.

A. *f* *cresc.* *ff*
deas and prin-ci-ples We A - mer - i - cans.

T. *f* *cresc.* *ff*
deas and prin-ci-ples We A - mer - i - cans.

B. *f* *cresc.* *ff*
deas and prin-ci-ples We A - mer - i - cans.

mp *cresc. molto*
sfp *Lento* $\text{♩} = \text{ca. } 80$

S. *f* *75* *ff*

A. *f* *75* *ff*

T. *f* *75* *ff*

B. *f* *75* *ff*

ff *sfp* *f dim.*
ff *sfp* *f dim.*
ff *sfp* *f dim.*

ff *sfp* *f dim.*

A.

T.

A.

T.

A.

T.

più allegro $\text{♩} = 92-100$

S. *f* We — were born free, — have

A. *f* We — were born free,

T. *f* We — were born free,

B. *f* We — were born free,

S. all feel-ings of men, — and are en-ti-tled to

A. have all — feel-ings — of men — and — are en-

T. have all — feel-ings — of men — and — are en-

B. have all — feel-ings — of men — and — are en-

50

6. all nat-u-ral rights of man-kind

A. ti-tled to all nat-u-ral rights of man-kind

T. ti-tled to all nat-u-ral rights of man-kind

B. ti-tled to all nat-u-ral rights of man-kind

4/4

f

S. —

A. —

T. —

B. —

dim.

R.H. mf

L.H.

rall. a tempo mf

S. 4 3
4 2

B. 4 3
4 2

mp

We

60

S. 3 4 5
2 4 4

B. 3 4 5
2 4 4

act - ed in per - fect har - mo - ny

We act - ed in per - - - fect har - mo -

mf

S. 5 3 4
4 2 4

B. 5 3 4
4 2 4

Through a long con - test for in - - de -

ny Through a long con - test for in - de -

cresc.

Presto ♩ = 168-176

S. pend-ence.

A. 4/4 3/2

T. 4/4 3/2

B. pend-ence.

mf cresc. L.H. R.H. 3/2

S. f A con - sti-tu - tion has been ac - quired

A. f A con - sti-tu - tion has been ac - quired 4/4

T. f A con - sti-tu - tion has been ac - quired 4/4

B. f A con - sti-tu - tion has been ac - quired

sfz f 4/4

S. — to ren- der us — the hap-pi-est

A. — to ren- der us — the hap-pi-est

T. — to ren- der us — the hap-pi-est

B. — to ren- der us — the hap-pi-est

ff

riten.

S. — on whom the sun has ev- - er


A. — on whom the sun has ev- - er

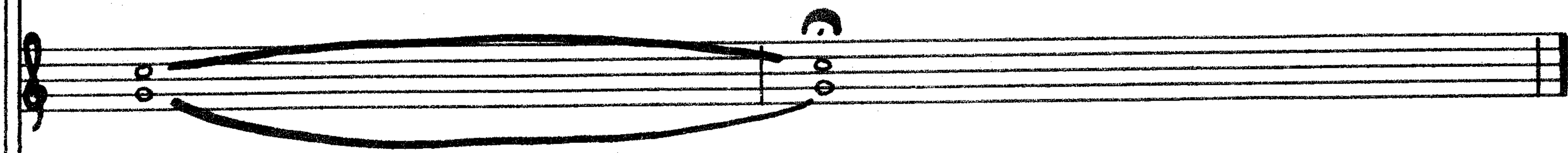
T. — on whom the sun has ev- - er


B. — on whom the sun has ev- - er

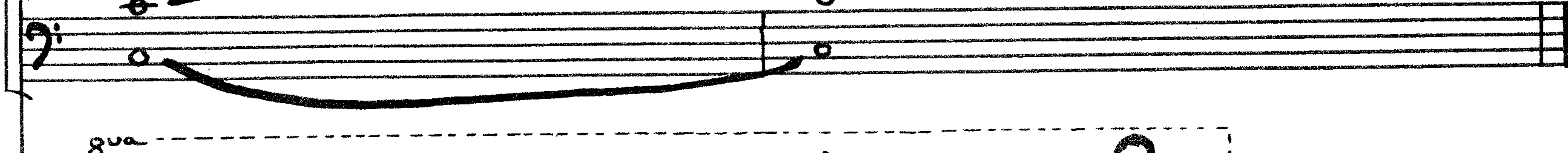
ff


gva-

S.  *shone.*

A.  *shone.*

T.  *shone.*

B.  *gua*

 *gua basso*



II. America

Andante $\text{♩} = \text{ca. } 104-108$

Piano introduction in 3/4 time, marked *mp*. The music features a melody in the right hand with a 7-measure rest, and a bass line in the left hand. The key signature has one sharp (F#).

Baritone Solo *mp*

Dur- ing — the

Baritone solo in 4/4 time, marked *mp*. The piano accompaniment is in 4/4 time, marked *p*. The lyrics are "Dur- ing — the".

throes — of the an- cient world, — Dur- ing the

Continuation of the baritone solo and piano accompaniment. The piano part includes dynamic markings *mf* and *sfp*. The lyrics are "throes — of the an- cient world, — Dur- ing the".

10 poco rit.

ag- o - ny — of in- fu- ri- at- ed man, —

Continuation of the baritone solo and piano accompaniment. The tempo is marked *poco rit.*. The piano part includes a 3/4 time signature. The lyrics are "ag- o - ny — of in- fu- ri- at- ed man, —".

a tempo
mp cresc.

seek-ing through blood and slaugh-ter his

long-lost lib-er-ty.

dim.

mf

20

dim.

Soprano Solo

Was it not

pp legato

dim.

won - der - ful, _____ was it not won - der - ful _____

30

that the ag - - - i - ta - tion should

gva - - -

end at this peace - ful share? _____

cresc. mp

p

5/4

3/2

Presto con brio $\text{♩} = \text{ca. } 176-184$

First system of the piano introduction. The right hand plays a melody in 3/4 time, starting with a half note G#4, quarter note A#4, and eighth notes B4, A#4, G#4, F#4. The left hand plays a bass line with a half note G#2, quarter note A#2, and eighth notes B2, A#2, G#2, F#2. Dynamics include *mf* and *cresc.* A tempo marking of 40 is in a box.

Second system of the piano introduction. The right hand continues the melody, now with a half note G#4, quarter note A#4, and eighth notes B4, A#4, G#4, F#4. The left hand continues the bass line. Dynamics include *f*, *sf*, and *sf*. The system ends with a 3/2 time signature change.

Vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part enters with a half note G#4, quarter note A#4, and eighth notes B4, A#4, G#4, F#4. The lyrics are "A - mer - i - ca, A - mer - i - ca!". Dynamics include *mf* and *sfz*.

Piano accompaniment for the vocal entries. The right hand plays a melody in 3/4 time, starting with a half note G#4, quarter note A#4, and eighth notes B4, A#4, G#4, F#4. The left hand plays a bass line with a half note G#2, quarter note A#2, and eighth notes B2, A#2, G#2, F#2. Dynamics include *sfz*, *mf*, and *subito*.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into two systems.

First System:

- Soprano (S.):** "No place might be so hap - - py as A -". Includes a *cresc.* marking above the staff.
- Alto (A.):** "No place might be so hap - - py as A -". Includes a *cresc.* marking above the staff.
- Tenor (T.):** "No place might be so hap - - py as A -". Includes a *cresc.* marking above the staff.
- Bass (B.):** "No place might be so hap - - py as A -". Includes a *cresc.* marking above the staff.
- Piano Accompaniment:** Features complex chordal textures. A *cresc.* marking is present. A measure number "50" is boxed in the middle of the system.

Second System:

- Soprano (S.):** "mer - - i - ca.". Includes a *f* (forte) marking at the beginning.
- Alto (A.):** "mer - - i - ca.". Includes a *f* (forte) marking at the beginning.
- Tenor (T.):** "mer - - i - ca.". Includes a *f* (forte) marking at the beginning.
- Bass (B.):** "mer - - i - ca.". Includes a *f* (forte) marking at the beginning.
- Piano Accompaniment:** Continues with complex textures. A *f* (forte) marking is present. A *gva* (glissando) marking is above the right hand. Measure numbers "3" and "4" are written below the piano part.

S. *mf* No place might be so hap - - py as A -

A. *mf* No place might be so hap - - py as A -

T. *mf* No place might be so hap - - py as A -

B. *mf* No place might be so hap - - py as A -

8 *mf*

S. mer - - i - ca.

A. mer - - i - ca.

T. mer - - i - ca.

B. mer - - i - ca.

S. 

A. 

T. 

B. 


cresc. sfz mf subito

60

S. 

A. 

T. 

B. 


molto cresc.

S. *mp* A ris - - - - - ing

A. *mp* A

T. *mp* A

B. *mp* A

gva - - - - -

sffz *p subito* R.H.

S. *cresc.* na - - - - - tion, spread o'er wide

A. *cresc.* ris - - - - - ing na - - - - - tion spread o'er

T. *cresc.* ris - - - - - ing na - - - - - tion spread o'er

B. *cresc.* ris - - - - - ing na - - - - - tion spread o'er

cresc.

S. fruit - - - ful land, A

A. fruit - - - ful land, A

T. wide fruit - - ful land, A

B. fruit - - ful land, A

S. proud na - - tion trav - ers - ing - all seas

A. proud na - - tion trav - ers - ing all seas

T. proud na - - tion trav - ers - ing all seas

B. proud na - - tion trav - ers - ing all seas

70

S. *to des - tin-ies* *be - yond* *ff*

A. *to des - tin-ies* *be - yond* *ff*

T. *to des - tin-ies* *be - yond* *ff*

B. *to des - tin-ies* *be - yond* *ff*

S. *reach of mor-tal eye* *A -*

A. *reach of mor-tal eye* *A -*

T. *reach of mor-tal eye* *A -*

B. *reach of mor-tal eye* *A -*

8va

molto cresc.

S. *mer - i - ca.*

A. *mer - i - ca.*

T. *mer - i - ca.*

B.

8 *ff sfz*

3 2 4 4

III. The American Dream

Moderato 1=ca. 112

The first system of musical notation consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music begins with a piano (p) dynamic. The right hand features a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. A 3/4 time signature change is indicated in the middle of the system.

The second system continues the musical piece. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature remains two flats. The time signature is 4/4. The music includes a mezzo-forte (mf) dynamic. A 3/4 time signature change is indicated at the end of the system. A 'sva' (sustained) marking is present above the right hand.

The third system of musical notation continues the piece. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature remains two flats. The time signature is 4/4. The music includes a mezzo-piano (mp) dynamic and a 'dim.' (diminuendo) marking. A 3/4 time signature change is indicated at the end of the system. A bracketed number '10' is located below the first measure.

The fourth system of musical notation continues the piece. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature remains two flats. The time signature is 4/4. The music includes a 'cresc. poco' (crescendo poco) marking. A 3/4 time signature change is indicated at the end of the system. A bracketed number '5' is located below the last measure.

Piano introduction in 7/4 time. The music features a series of chords and single notes in both hands, with a forte (f) dynamic marking. The key signature has two flats (B-flat and E-flat).

Baritone Solo mf

Baritone solo in 7/4 time. The lyrics "I be - lieve this" are written under the notes. The piano accompaniment features a series of chords and single notes, with a mezzo-forte (mf) dynamic marking. A crescendo (cresc.) is indicated by a wedge-shaped line.

20 cresc.

Piano accompaniment in 7/4 time. The lyrics "gov - ern - ment the strong - - est on" are written under the notes. The piano accompaniment features a series of chords and single notes, with a mezzo-forte (mf) dynamic marking. A crescendo (cresc.) is indicated by a wedge-shaped line.

4 cresc.

Piano accompaniment in 7/4 time. The lyrics "earth I be - lieve this" are written under the notes. The piano accompaniment features a series of chords and single notes, with a forte (f) dynamic marking. A crescendo (cresc.) is indicated by a wedge-shaped line.

allargando

gov - ern - ment the strong - est on

Presto $\text{♩} = 168-176$

earth.

cresc. L.H.

S. We have per-fect-ed a free Un-ion,

A. We have per-fect-ed a free Un-ion,

T. We have per-fect-ed a free Un-ion,

B. We have per-fect-ed a free Un-ion,

ff f

30

S. we have per-fect-ed a free Un-ion

A.

T.

B.

S. the great-est

A. the great-est

T. the great-est

B. the great-est

S. in the world, the *ff*

A. in the world the *ff*

T. in the world the *ff*

B. in the world the *ff*

8

f

S. great - est in the world

A. great - est in the world

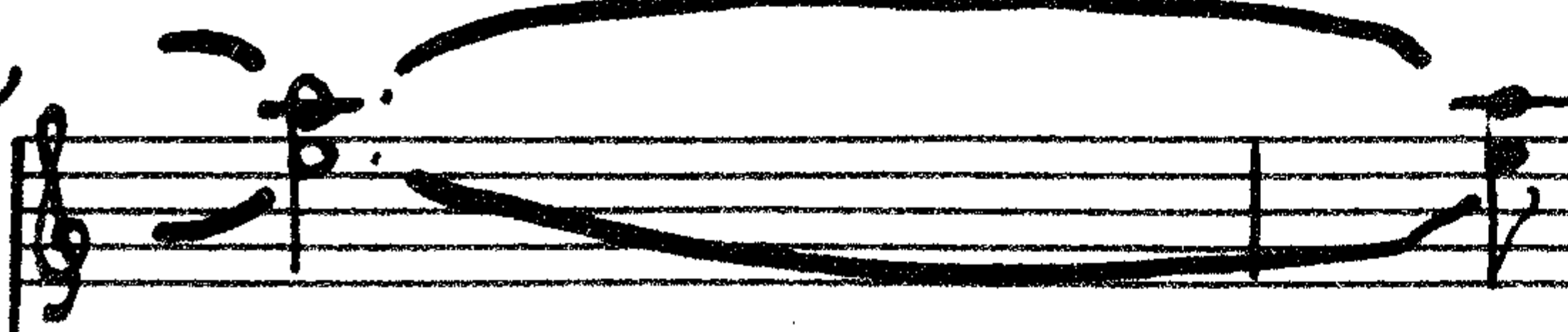
T. great - est in the world

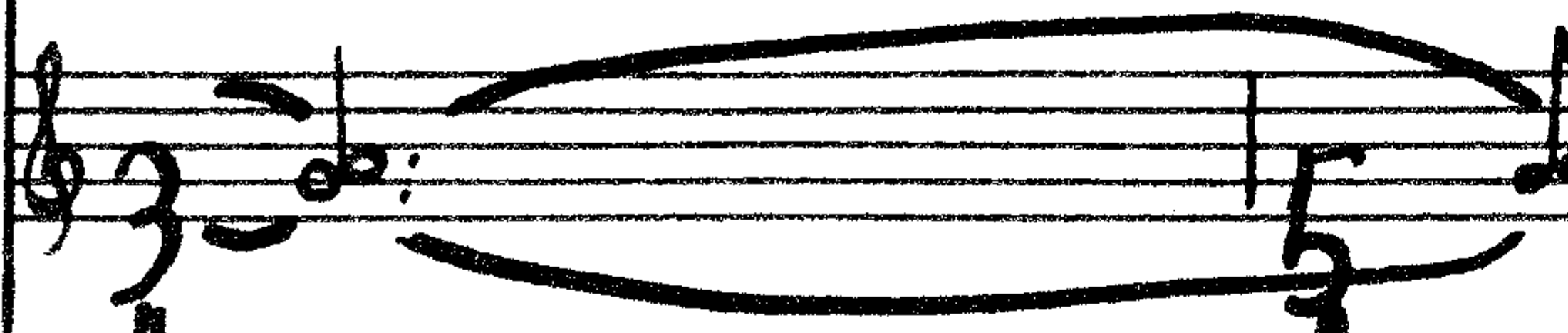
B. great - est in the world

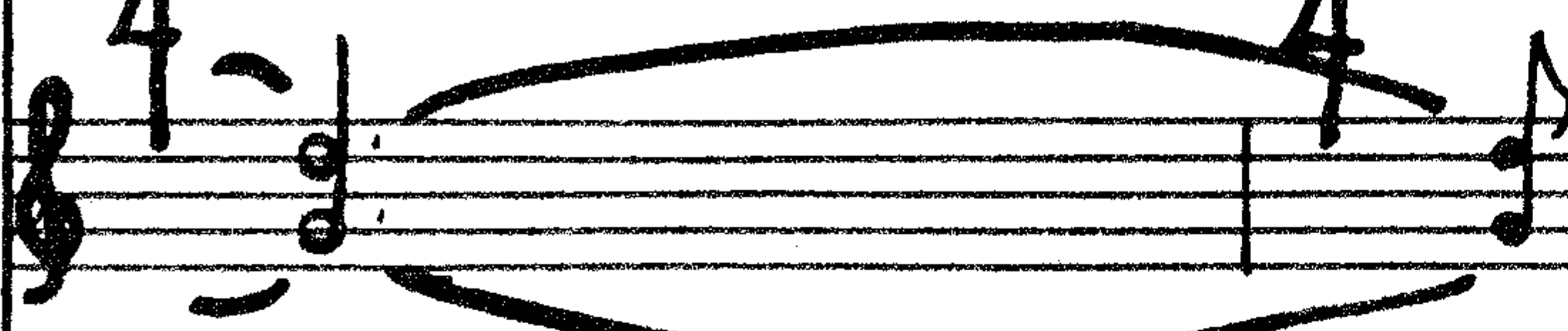
f cresc. poco. *ff*

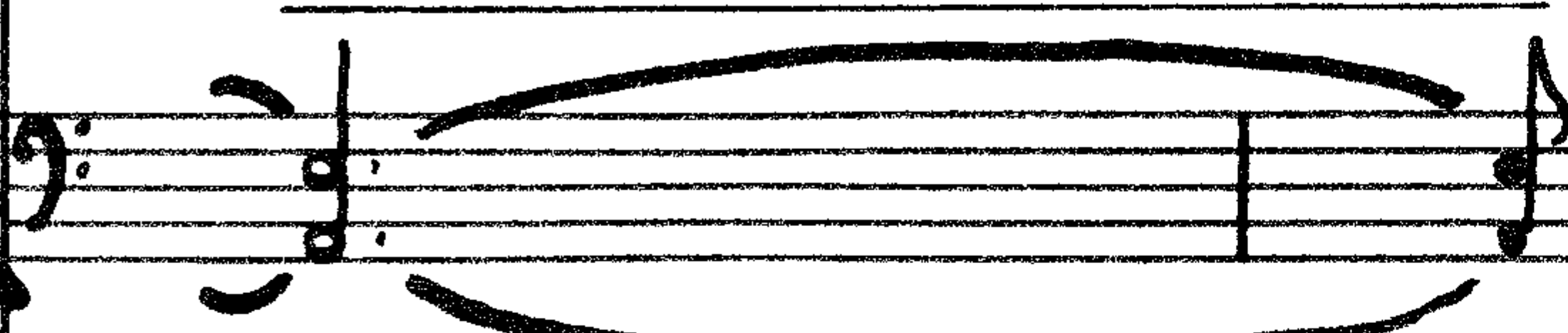
40


lunga

S. 

A. 

T. 

B. 



Adagio $\text{♩} = \text{ca. } 76$

S. 

A. 

T. 

B. 



pp

cresc. poco

mp

S. Let us then u - nite _____ with

A.

T. mp Let _____ us then u - nite _____ with one

B.

mp

50

S. one heart and mind; _____

A.

T. heart _____ and mind; _____

B.

B. *mf*

Let us pur-sue our at-tach-ment to de-

B. *mo. - - ra - cy;*

Cresc. poco

[60] *molto cresc.*

S. *f* Let us se - cure e - - qual

A. *f* Let us se - - - cure e - - qual

T. *f* Let us se - cure e - - qual

B. *f* Let us se - - - cure e - - qual

molto cresc.

molto allargando

S. *fff* *all*
jus - tice to all

A. *fff*
jus - tice to all

T. *fff*
jus - tice to all

B. *fff*
jus - tice to all

gva

fff

S. *fff*

A. *fff*

T. *fff*

B. *fff*

gva

gva

gva

gva